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graphic arts, Robert Allerton, James Cady Ewell, Louis Grell, Bertha E. Jaques, and Fred M. Stern; architecture, Alfred S. Alschuler, John A. Armstrong, Louise V. Armstrong, Charles Herrick Hammond, and Frederick C. Walton; applied arts, Mrs. Willis F. Pryor, Clara B. Welles, James H. Winn, and Milo K. Winter.

EARLY AMERICAN QUILTS

DURING the past month there have been exhibited in Gunsaulus Hall twenty early American quilts presented by Mrs. Emma B. Hodge. These will continue on display for an indefinite period.

The "piecing" together of patterned squares to form a quilt was commonly known as "patch-work." The production of quilts was a striking example of the thrifty spirit of the pioneer American woman. At the same time those who created them exercised their imagination in designing the patterns and satisfied their desire for color expression by the selection of the pieces to form the "block."

Each pattern had a quaint name, its inspiration being the garden, current history, or matters of domestic interest. Some of the most suggestive of these are, "Virginia lily," "red rose wreath," "Charter Oak," "Whig pattern," "log-cabin," and "cherry basket." So varied were the themes that at least five hundred different motifs are known.

Quite as important as the design was the workmanship. Pieces of stiff paper or cardboard were used as cutting models and, only after careful basting, the "felling" was done. When sufficient blocks had been made and put together to form the "cover," it was ready for "quilting," which was often made the occasion of a social gathering known as a "quilting bee." Stretched on a stout frame, the "lining," the "wadding," and the "patch-work cover" were painstakingly united by fine stitches that traced out the quilting pattern previously outlined in chalk.

The beauty of the quilting was in the evenness of the stitches and the accuracy

shown in following the intricate and varied patterns, such as "feather," "rosette," and "scale." Another and more ambitious development of quilt-making was known as "applique"—the superimposing of small varicolored pieces upon a larger piece of muslin. The piecing, patching, and applique were then finished by being put in the quilting frame, the finest of the work being measured by the "number of spools" used in the process. Occasionally part of the pattern was modeled up by "stuffing" with lamp wicking. The materials used were calico and prints with all-over patterns, turkey red and indigo blue being popular colors.

B. B.

PORTRAIT BY AMBERGER

THE portrait of Conrad Zeller by Christoph Amberger which has been acquired through the Simeon B. Williams Fund, is a valuable addition to the Museum's collections. This portrait is an excellent example of sixteenth century German painting of the Augsburg school, serving, at least in part, to fill a gap in the historical sequence of our collections of paintings. Amberger was a contemporary of Hans Holbein the Younger and with Matthias Grünewald and Lucas Cranach the Elder is looked upon "as not unworthy of the high tradition established by Dürer and Holbein, and deserving of the most serious consideration in any survey of fifteenth and sixteenth century German art when the Teutonic feeling for plastic form reached its apogee." Since the Museum has no example of Holbein or Dürer or their school, this canvas affords an opportunity of knowing the salient characteristics of German painting at its height. The two religious paintings by early sixteenth century Germans, the Master of Frankfort and Sebastian Scheel in the Ryerson Collection of Old Masters are less sophisticated examples of German art.

The art of both Dürer the idealist and Holbein the realist was founded on line

rather than on color, forming a decided contrast to the more sensuous and coloristic art of the Italians. The introspective, fact-loving temperament of the Germans made their artists great realists. It was this side of their natures which led them to respond so enthusiastically to the printing arts and carry them to such heights of artistic perfection. When the German artists turned to portrait painting, they became shrewd interpreters of character.

The stylistic convention developed by Holbein and his contemporaries to express realism is exemplified in our Amberger portrait. The flat linear treatment, subtle variations of edges within masses, slight modeling of the face and hands, and flatness of the costume account for the strong decorative qualities which characterized this school of painting. In this respect the Holbein tradition is not unlike that of the early Chinese. The range of color afforded by the costume of this sixteenth century gentleman was limited, but the artist combined the black of his sitter's doublet and cap, the touch of white in his ruff and his waistcoat, and the reddish brown of his fur collar with his flushed complexion, reddish moustache and beard, and so adapted them that they conformed to his decorative scheme.

In the upper left hand corner of the portrait is the coat of arms of the sitter and below the inscription, "Conradt Zeller, Fst. Bairischer maister seins alters XXXI" (Conrad Zeller, princely Bavarian master, age 31). The sword in his left hand suggests that he was of sufficient importance to be received at court. This information may provide clues which will eventually bring to light more facts about the sitter.

Not much is known about Christoph Amberger. Some writers have classified him with the school of Burgkmair, but H. Janitschek in his *Geschichte der deutschen Kunst*, says that he continued the tradition of Burgkmair but belonged to the Augsburg school. His birthplace and the exact date of his birth are unknown, but it is thought that he was born about the beginning of the sixteenth century. It is



CONRAD ZELLER — PAINTING BY CHRISTOPH AMBERGER PURCHASED FROM SIMEON B. WILLIAMS FUND

recorded that he became a master in Augsburg in 1530 after his marriage with a burgher's daughter. He died between November, 1561, and October, 1562. Janitschek claims that he was more influenced by the Venetian school than any other German artist of his time. This is more evident in his religious works than in his portraits. The same writer says, "His portraits are often taken for those of Hans Holbein the Younger. While the latter is more thorough in his treatment of form, Amberger is broader. At first greatly under the influence of the traditional German school with its hard, 'pinched' effects, tightness, and uniform smoothness, he gradually liberated himself. The high consideration in which Amberger was held in his time is proven by the fact that he was called upon to paint the portrait of Emperor Charles V in 1532. This portrait which was done so early in his career shows all the qualities of Amberger, his vivacious interpretation and tasteful arrangement. His portrait of Sebastian Münster in Berlin may be



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considered his best work; it shows that he occasionally rose to the same height as Holbein."

His portrait of Conrad Zeller is now hanging in the Hutchinson Gallery of Old Masters.

M. B. W.

EXHIBITION BY HANS LARWIN

FROM September 28 to October 22 an exhibition of paintings by Hans Larwin, a Viennese painter, who has lately come to this country, were shown in Gallery 257. The work of this artist represents a more conservative trend in contemporary Austrian art than the Wiener Werkstaette display which was being shown in the adjoining galleries at the same time and is rather akin in technique to American painting of the Sargent school. Larwin holds a place of prominence in Vienna and in European art circles. A student at the Kunstakademie of Vienna, he secured the Rome prize in 1899 and later won many honors, such as the Emperor's prize in 1908, the large gold medal of the Austrian state in 1913, and the prize of the city of Vienna in 1914. He is represented in the Modern Gallery of Vienna by two canvases and in the Museum of the city of Vienna by twenty-six canvases. Before the war he devoted a large part of his time to painting portraits, but his canvases at the Institute show only his latest work, which was done toward the last of the war, as he could snatch time

from his military duties, and since the war during a visit to Jugo-Slavia. His subjects include various types of soldiers and Russian peasants, Russian war scenes, and the Croatian gypsies. He has made an intensive study of gypsies which has led him to differentiate very carefully between the various

types. Mr. Larwin is an extraordinarily keen interpreter of character and has great facility with the brush. He has, however, been more absorbed in character than in sensuousness of color.

THE AUSTRIAN EXHIBITION

THE two views of the exhibition of Austrian art shown above have been selected to call attention to Josef Urban's unusual arrangement of the Wiener Werkstaette display in our galleries during September and October. This was the first time the works of the modern Viennese artists, which were assembled by Mr. Urban last summer, had been shown in a museum; their arrangement in our galleries resulted in an entirely different installation from that of their initial appearance in New York.

This exhibition emphasized how important a part installation plays in enhancing the intrinsic value of a work of art. The atmosphere of coldness and formality which the large galleries of a museum tend to possess was overcome by the gay colors and contrasting blacks of hangings and wall papers, and by the arrangement of the *objets d'art* in specially designed shrine-like cases and on tables, which gave the informality and intimacy of a home. While the modern Viennese mode of design is far removed from conventional American styles, no one could fail to observe that the home and the museum were closely linked here—an